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P. 9: omission of *and uncle* at end of sentence 18. P. 45: *Haber* for *Hacer* in title of §67. P. 51: omission of accent on *Este* in second sentence under (*d*). P. 52: under section (*i*), a comma should be inserted at end of second line, and 'a' after 'or' in third line. P. 78: in the vocabulary under *el tabaco*, 'estanco' should be black face type. P. 88: in the paradigm for the future of *hablar*, accent over *i* instead of *e*. P. 119: in the vocabulary the reference after *parecer* should be (§118, e) instead of (§118, j). P. 122: *algódon* should be *algodón*, in the vocabulary. P. 124: *to* omitted as infinitive sign in last idiom in §163. P. 129: *interesantísimas* should be '*interesantísimas*.' P. 150: *was* for *is* in sentence 11. P. 151: period for question mark in second illustrative sentence under §191. P. 153: in vocabulary, *arquitectónica*, *a* for *arquitectiónico*, *a*. P. 182: *visitimos* for *visitamos* in first example under (*c*). P. 195: *hacienda* for *haciendo* in first sentence under (*c*). P. 197: *cuesta* for *costó*.

As Mr. DeVitis frankly says in his preface, some grammatical explanations are stated in terms meant for beginners who may have forgotten their English grammar. This is unquestionably a justifiable attitude, altho a recent study of French, or Latin, or of both is generally presupposed in college classes. But three grammatical statements seem to lack clearness: § 98 (p. 68) would imply that *querer*, *poder*, etc., are used only in the imperfect whereas, of course, they are given a few pages later with their preterite forms; p. 109, "*Ciento* agrees in gender with the following noun" is not a happy expression, as the reference is only to usage with plurals; p. 147, the first part of § 188 seems to repeat that of § 187.

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CORRESPONDENCE

TWO SOURCES OF THE *Tragicomedia alegorica del parayso y del infierno*¹

It has been pointed out elsewhere² that the principal source of the *Tragicomedia* is the *Auto da Barca do Inferno* of Gil Vicente. Certain passages in the Spanish play, however, indicate that the

¹ The references to the *Tragicomedia* are to the edition in Cronan's *Teatro español del siglo xvi*, Madrid, 1913; those to the *Barca* are to the edition in vol. I of Vicente's *Obras*, Lisbon, 1843.

² *Modern Philology*, March, 1916, pp. 669-680.

author was influenced by other writers. We shall examine, briefly, these passages.

Menéndez y Pelayo (in *Antología*, VII, CLXXXVII) says that the *Diálogo entre Mercurio y Carón*, of Juan Valdés, influenced the author of the *Tragicomedia*. It may be worth while to note just what that influence is.

In the *Barca* (pp. 216 and 220) and in the Spanish play (ll. 241-247) the nobleman thinks his wife is sad on account of his death. The devil, in each case, assures him that on the contrary she is quite happy, indeed in the *Tragicomedia* the nobleman is told that his wife is again at her "vicios, en lugar no muy honesto" (254-5). The nobleman in the *Barca* has a *dama querida* who, he thinks, will kill herself on account of his death (p. 219), but the devil tells him

Pois estando tu spirando,
Se estava ella requebrando
Com outro de menos prego.

(p. 220).

We may compare this with the following passage in the *Diálogo*:—"A[nima = obispo] Una cosa te quiero rogar: que, si viniere por aqui una dama muy hermosa que se llama Lucrecia, que la ayas por encomendada. C.[arón] ¿Quien es essa Lucrecia? A. Teniala yo en mi casa para mi recreacion, y soy cierto que, como sepa mi muerte, luego se matará. C. No tengas desso cuidado, que yo te prometo que no le falte otro obispo como tu." (Boehmer edition. In *Rom. Studien*, VI, 29, 17-22.) Another priest in the *Diálogo* had a *dama*; he is a *sacerdote* of whom *Mercurio* asks: "¿Como, y tenias que hazer con mugeres? A[nima = sacerdote] Algunas vezes, vencido de la carne, mas procurava de hazerlo muy secreto" (*Diálogo*, 52, 11-12).

Another point of resemblance between the Spanish play and the *Diálogo* is the following. In the *Diálogo* (16, 19-20) the *abogado* says: "Cata que yo era cristiano; y recibí siendo niño el bautismo y despues la confirmacion, confessavame" etc. In the *Tragicomedia* (344-5) the *fidalgo* says:

Cata que soy baptizado,
Y me llaman don Martin.

And just above (340):

Christiano soy, que no moro.

In both cases the statement is made as an argument against being compelled to go to the *infierno*. This point is not made in the *Barca*.

And again: the *Tragicomedia* (412-535) develops the idea of the usurer's money buying him salvation, which is barely mentioned in the *Barca* (pp. 221-2). In the Spanish play the usurer says he bought, for two *reales*, a papal bull which he had been told would assure him entrance into heaven. The *Barca* does not mention the bull. Valdés, in the *Diálogo*, has *Mercurio* tell of the greed of the

clergy, he being asked for money when he wished to receive the host, and when he tried to enter another church he was not allowed to go in because he had no papal bull, which cost two *reales*.³ The name *Caron* in the *Tragicomedia* (p. 274) may have been suggested by the name in the title of Valdés' work. The corresponding character in the *Barca* is called simply *companheiro do diabo* (p. 215).

In addition to the *Diálogo* the author of our play seems to have known the *Danza de la Muerte*. The *bobo* of the Spanish play, speaking to the *corregidor* and *procurador*, as they approach the angel's boat, says:

Traen muy mucha cagatera;
vienen, segun su manera,
muy cargados
de sus culpas y peccados.

Abogado

Traemos, yo te prometo,
Baldo, Bartholo y Moreto,
yotros libros acotados. (1338-1344)

The devil in the *Danza de la Muerte*, stanza XLIII, replying to the *abogado* says:

El Cino e el Bartolo e el Coletario
non vos librarán de mi poder mero.

Although these juriscónsults were known in the fifteenth century,⁴ it is hardly a coincidence that the same word, 'Bartolo,' should occur under similar circumstances in the two somewhat similar works. Neither the *Barca* nor the *Diálogo* contains such a passage.

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GEORGE MEREDITH'S USE OF A FRENCH SOURCE

An important incident in *Harry Richmond* appears to have a French source. When a midnight meeting of the hero and his German princess is interrupted by the latter's duenna, who rings a bell to alarm the household, the scandal, which seemed imminent, is prevented by Richmond Roy's cleverly setting fire to the curtains and thus explaining the presence of all concerned.¹ Simi-

³ See the *Diálogo*, 8, 17-25. The bull is mentioned in the *Diálogo* also by the *abogado*: 16, 29; 18, 21-22, where it does not avail him anything. Disrespect for the bull is shown in the *Diálogo*, 67, 15-22, where a soul in Carón's boat is ordered to throw overboard a bull because the lead seal is too heavy.

⁴ See *Mod. Lang. Notes*, April, 1912, p. 123; *Rom. Review*, III, 416. Moreto in our text is probably due to the rime.

¹ *The Cornhill Magazine*, 1871, vol. XXIII, pp. 414, 612; *The Works of George Meredith*, New York, Charles Scribner's Sons, 1910, vol. x, p. 48.